

The Monthly Musical Record.

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MUSICAL CRITICISM.

To the merely superficial observer it is probable that few positions seem more enviable than that of the musical critic. It is thought to be a most desirable thing to have the opportunity of attending all the best concerts, to be treated often with considerable deference as "one of the gentlemen connected with the press"—the reporter of such-and-such an influential daily or weekly paper, as the case may be—and to be in constant receipt of the principal new songs and pieces. We have frequently had the remark made to ourselves, "It must be very pleasant to be the musical critic of a paper." We are not for a moment intending to deny that there are pleasures and advantages in connection with such a post; were it not so we should at once resign our appointment. But it is too often forgotten that there is another side to the question, and that the position of musical critic is by no means the bed of roses which many seem to imagine. And our object in the present article is to point out a few of the difficulties which are attached to the office, and to make a few remarks as to its responsibilities.

It is needless to say more than a word or two as to the chief requisites in a musical reviewer or reporter. Three qualities appear to us indispensable—knowledge, honesty, and liberality, or freedom from prejudice. It is obvious that, unless the critic is himself a well-educated musician, he cannot judge correctly either the compositions submitted to him or the performances to which he listens. It is of course not necessary that he should be an accomplished vocalist in order to review a song, nor a finished pianist to judge of the merits of a new fantasia. But he should certainly have a good general, especially theoretical, knowledge of his art, or his opinions will be of but little value. No less indispensable is honesty. A critic must be not only able to pronounce an opinion, but willing to say, without fear and without partiality, exactly what he really thinks. When to these two qualifications we add freedom from prejudice, we have named the most important requisites for a reviewer or reporter. By "freedom from prejudice" we do not mean to imply that the critic shall have no personal preferences. This of course is inevitable; there will always be some who will prefer, for instance, the works of the old masters, while others will have a partiality for the more modern school. What we mean is that the critic should be equally ready to welcome everything that is good, no matter whence it comes. The French critics who sneer at Bach and Handel, and the German writers who denounce Wagner as a lunatic at large, are alike examples of the prejudice to which we are alluding—a prejudice arising not from dishonesty, but simply from narrow-mindedness.

Assuming then that our model critic has all the qualifications that have been named, in what position does he stand towards music as it actually exists in this country? A little consideration will show that his post is, as we have already said, by no means an enviable one. In the first place, the more thorough his knowledge, the more sensitive will he be to faults, and the more inclined to be intolerant of rubbish. As a large per-centage of all the music published at the present day deserves no other name, it is absolutely impossible for a competent reviewer to speak favourably of it; and the more honest he is, the more likely he is to make himself enemies. Unfor-

tunately, too, those composers, if we may give them the name, who are the most ignorant of music are precisely those who are the least conscious of their own deficiencies, and who, consequently, feel themselves the most aggrieved when their music is, to use the common phrase, "cut up." Sometimes the unfortunate reviewer is accused of personal animosity, when in fact he has no feeling in the matter but a desire to speak the truth according to his convictions. This is even more the case with respect to public performers. But we are touching here upon delicate ground; let us content ourselves with saying that we heartily wish the same freedom of speech were common in this country which, to judge from German musical papers, seems to prevail on the Continent.

One more difficulty of musical criticism remains to be noticed—that the critic, if honest, must sometimes set himself in opposition to public opinion. Our musical public is influenced much more by names than by anything else; and, in a general way, it will refuse to see any blemishes in its favourites. If a popular conductor takes unwarrantable liberties with the text of the great masters, or a favourite singer alters one of her songs in such a way as utterly to destroy its beauty as a work of art, it is of but little use, as things at present are, for the critic to comment upon it. In all probability he will be disbelieved, or accused of personal feeling; the conductor or the singer will simply go on as before, and the critic will merely have made an enemy—perhaps a powerful one—and have done no good to the cause he has at heart. This is, to our thinking, the most disheartening feature in connection with musical criticism in this country; the more so as it is one for which we are unable to suggest a remedy. If the whole of the press would combine to denounce it, something might perhaps be done; but, from the natural diversity of opinion among musical men, this is obviously impossible; and we can only trust to the gradual improvement in public taste to rectify the evil. We fear it will be a long time before this is done.

In conclusion, we appeal to our readers, especially to such of them as send us music for review, to give us credit for being actuated by a simple desire to do them justice, to the best of our ability—to praise them where praise is possible, and where it is not, to deal as gently with them as the circumstances of the case may honestly warrant.

HANDEL'S "PASSION MUSIC."

BY EBENEZER PROUT, B.A.

ALL well-read musicians are acquainted with Sebastian Bach's great masterpieces, the *Passion according to Matthew* and the *Passion according to John*. The frequent performances of the former work during the last few years both in London and the provinces have diffused a nearly universal acquaintance with it among musical men; and it will probably not be long before the companion work—which, though inferior in grandeur, is full of striking beauties—will be nearly as well known. It has occurred to me that it would probably be interesting to the readers of the *MUSICAL RECORD* if I gave them an account of Handel's treatment of the same subject, more especially as his two settings of the *Passion* music have only been recently published, and are, I believe, unknown, except by name, to the majority even of professors.

Without further preface, I shall proceed to speak of—

I. THE PASSION ACCORDING TO ST. JOHN.

This work was published for the first time as Part 9 of the new edition of Handel's works now being issued under the auspices of the German Handel Society. It was

written in 1704, when its composer was only nineteen years of age; and peculiar interest attaches to it from the fact that it is the earliest work of Handel's which has come down to us in a complete form. From the preface, written by Dr. Chrysander, it appears that only one manuscript is in existence, and that is not in the autograph of the composer. The internal evidence, however, from the style of the work, is so strong that nobody familiar with Handel's music can have the least doubt of its genuineness. It foreshadows the composer of the *Messiah* much in the same way as an early symphony of Mozart's gives traces of the author of the *Jupiter*.

Another interesting point about this work is that the narrative portion of the piece—that given in the words of the Gospel—is identical with a large part of the *Johannes-Passion* of Bach; and, with the two scores side by side, one can compare the two great contemporary musicians, bearing in mind, however, that Bach wrote in the full maturity of his powers, while (as already mentioned) Handel's work is a production of his youth.

The *Passion according to St. John* was written with German words; and in the published score both the original text and an English adaptation are given. The general outline of the libretto follows the same plan as Bach's two *Passions*, the Scripture text being treated dramatically, and various reflections, in the form of songs, &c., introduced in the pauses of the narrative. One of the most important features of Bach's music is, however, wanting here. From the first page to the last of the work there is no trace of the *choral*. We shall meet with it repeatedly in the second and later *Passion*, but in the earlier work it is altogether absent.

One more curious point should be mentioned before proceeding to notice the work in detail. So far as I am aware, there is not a single movement in this work which Handel subsequently transferred to his later compositions. Considering how frequently he adopted this method of procedure—as, for instance, with his *Chandos Anthems*, and (the most striking instance of all) with his later *Passion*, as we shall see presently—one is driven to adopt one of two hypotheses to account for this: either the composer attached so little value to the music that he did not think it worth using again—and this is hardly probable, as some of the movements are of great beauty—or else he had preserved no copy of the score. The latter is perhaps the more likely supposition.

The narrative of the Evangelist is, as with Bach, given to a tenor solo, Pilate to an alto, and our Saviour to the bass. It is an interesting thing, too, that Handel should have anticipated the device adopted twenty-five years later by Bach, in his *Passion according to Matthew*, of distinguishing the words of our Lord by invariably accompanying them with the string quartet. It is highly improbable that Bach ever saw the present work; we must therefore regard the fact simply as one of those curious coincidences sometimes to be met with in music.

The orchestral score, as in most of Handel's earlier works, is but small, consisting merely of the string quartet, two oboes, and the *continuo* for organ or harpsichord. One movement has two flutes. The choruses, with the exception of one chorus of the soldiers for male voices, are in five parts, with two tenors.

The work begins with an orchestral prelude of six bars only, "*Grave*," in G minor, the chromatic harmonies of which are of unusual boldness for the age at which they were written, and of a sombre character, fitted to prepare the hearer's mind for the solemn tragedy to be enacted. After a short recitative for the Evangelist, "Then Pilate took Jesus and scourged him," follows a charming soprano air, "Sins of ours of deepest stain," a thoroughly Handelian

melody, which I cannot help thinking would have been introduced into one of the oratorios if Handel had had it by him. Another recitative leads to the first chorus, "King of Judah, hail!" Here I should mention that, as in Bach's *Passions*, most of the dramatic choruses in this work are remarkable for their conciseness. But there is one important difference in the method of the two composers. Bach's choruses, long or short, are nearly all polyphonic, and his masterly effects are produced by the iteration of the leading theme. Handel, on the contrary, strikes his sledge-hammer blows with full chords; and in some of the short choruses in this work we find the first indications of the genius which thirty-four years subsequently wrote "He rebuked the Red Sea" and "Who is like unto thee, O Lord?" The little chorus now under notice is one example of this; more are to be found later in the work.

The following number of the score furnishes the first example of what is sometimes called the *arioso* recitative, which differs from the ordinary recitative in the *cantabile* character of its phrases, and in its more elaborate accompaniment. It is used here in setting the words of Pilate, "See ye I bring him forth unto you that ye may know that I find no fault in him." The whole part of Pilate is treated in the same way, doubtless to give individuality to the character, as the *arioso* is not used in any other portion of the work.

Space will not allow me to dwell in detail on all the movements of this interesting work, but there are several points which cannot be altogether passed over. The little chorus, "Crucify! crucify!" is only three bars in length, but its effect is marvellous. It is in some degree analogous to that terrific cry of "Barabbas!" in Bach's *Passion according to Matthew*, which those who have once heard it will never forget. True, the power of Bach's idea arises largely from the abrupt entry of the voices on the chord of the diminished seventh, while Handel's chorus consists entirely of a sequence of sixths; but the effect is hardly less striking; and, as compared with the old Leipzig Cantor's setting of these words, I cannot help giving the palm to Handel. Many of my readers will remember that in both of Bach's *Passions* the "Kreuzige, kreuzige," is set to an elaborate fugue. The short and simple burst of harmony is certainly to my mind the more impressive.

After another *arioso* for Pilate, follows the chorus, "We have a certain law," which, like that just referred to, is distinguished by considerable dramatic power. Passing over two or three less important numbers, we come to a solo for our Lord, "Thou couldst have no power over me," which is remarkable not merely for its intrinsic musical beauty, but for the truthfulness of its expression. After the two wild and fiery choruses which have preceded, and the solo of Pilate, "Speakest thou not unto me?" in which the uncertainty and anxiety of the Roman soldier are admirably depicted, there is a quiet majesty—I would almost say a passionless calm—about the setting of our Lord's words, which is highly effective; the effect, moreover, being heightened by the instrumental accompaniments, in which two flutes, in what Berlioz so happily calls their "velvet tones," play in thirds, in octaves with the violins. This instrumental effect, though but seldom employed by Handel, would seem to have been a favourite of his, as we meet with it in some of his choicest songs—to quote only two examples, in "Tears such as tender fathers shed" (*Deborah*), and "O come let us worship" (*Chandos Anthems*). The soprano song which follows, "O Son of God, from bonds of thine," is not musically one of the most attractive pieces in the work, but it is interesting from the novelty of its form. It contains no

less than five changes from common to triple time, and *vice versa*, and moreover presents one of the earliest examples of Handel's fondness for introducing what are technically known as "divisions," long *roulades* which serve to exhibit the skill of the singer, but which (with all respect to the composer be it said) are often as tedious as they are exacting. A very fine fugal chorus, "If thou let this man go," succeeds, the rapid movement and close imitations of which are evidently intended to depict the growing excitement of the Jewish populace. In the following chorus, "Away with him! Crucify him!" the rage becomes even more intense. Commencing with an *allegro*, in which the voices enter successively with the words "Away with him!" the phrase "Crucify him!" is uttered by the whole chorus together solemnly and deliberately (*adagio*, as before). The first subject is then repeated, but now with increased fury—*presto* instead of *allegro*. The entire chorus is only eleven bars in length, but what an eleven bars! For dramatic power this short piece may compare with the finest parts of Bach's *Passion*.

After a long and old-fashioned bass solo, on which it is needless to dwell, the narrative is resumed, and we soon reach another fugued chorus, "We have no king but Cæsar," which is by no means equal in interest to those that have preceded it. Passing over an alto song and some recitatives, we come to another dramatic chorus, "Write not the king of the Jews," in which Handel's later style is clearly foreshadowed. The next tenor song, "The coat that thou dost lose," is chiefly noteworthy as the only example in the work of a movement written upon a "ground bass," of which so many instances are to be met with in Handel's oratorios. The triplet figure for the basses in this song has some resemblance to that afterwards used in the chorus of *Deborah*, "O Baal, monarch of the skies," the key of the two movements being also the same. In the following chorus of the soldiers, "Let us not rend it," is to be noted an instance of Handel's care in setting his text. This chorus is written without soprano voices, the alto part being doubtless intended to be sung by male voices only. In the only other "Soldiers' Chorus" by Handel which I remember—the lovely "Venus laughing from the skies" in *Theodora*—the same device is adopted.

Curiously enough, the first and considerably the longer part of this *Passion* ends, not with a chorus, but with a duet for the unusual combination of two tenor voices. And here it may be mentioned that as a whole the solo music is inferior in interest to the choruses. We all know that it is with his broad masses of sound that Handel produces his grandest effects, and it is probable that his great choruses will continue to delight musical hearers long after the larger part of his songs have been consigned to oblivion. In this, his earliest known work, though the choral movements are mostly small, and but little developed, they stand prominently out, by their power, from the rest of the work. The airs, fine though some of them unquestionably are, are in comparison unimportant. Yet after all it is but the embryo, so to speak, of Handel's great choral effects that will here be found; it was not till nearly thirty years later, in *Deborah*, that he first availed himself fully of these wonderful resources.

The second part of this *Passion* is very short, the score comprising only twenty-seven pages, nor is it on the whole equal to the first. This is to be accounted for by the fact that, with the exception of the final chorus, it is all for solo voices, and offers little scope for dramatic expression. There is therefore no occasion to notice it in detail. But a few words must be said about the concluding funeral chorus, "Sweetly sleep, thy woes now

over," which is of remarkable beauty and pathos. In its feeling of subdued tenderness it recalls the exquisite dirge in *Samson*, "Glorious hero, may thy grave," or portions of the Funeral Anthem for Queen Caroline. After the long succession of recitatives, airs, and duets which have preceded, it seems as if Handel, as soon as a chorus presented itself, at once soared away for a higher flight. This finale is incomparably the finest movement in the second part of the work. I would almost go further, and say that, from an abstractly musical point of view—putting aside the dramatic elements which give so much power to the choruses in the first part—this is the gem of the entire *Passion*.

But little has been said about the recitatives. Of course anything like a description of them is out of the question in such an article as this; but mention should be made of their great dramatic truth. It is too often forgotten that Handel was not only unrivalled in his sacred music, but was also the greatest operatic composer of his day. As with the choruses and airs, we find here the first promise in the recitatives of the genius to which we owe such masterpieces of declamation as "Thy rebuke hath broken his heart," and "Deeper and deeper still."

In venturing to pronounce a judgment on the *Passion* according to *St. John* as a whole, I would sum up the substance of my article by saying that it foreshadows with great distinctness the future style of its composer; and though as a whole it cannot be called a great work, it is, for the reason just given, if for no other, of great interest to musicians.

In a future article I hope to give the readers of this paper some account of Handel's second and more elaborate treatment of the same subject in his oratorio, *The Passion of Christ*.

BACHIANA.

CARL PHILIP EMANUEL BACH.

THE illustrious Johann Sebastian Bach rejoiced in numerous olive-branches. Four of his sons became distinguished musicians, and are known by the names of the towns in which they respectively passed the greater part of their lives. In this way Friedemann Bach is called the Bach of *Halle*, Emanuel Bach the Bach of *Hamburg*, Johann Christian Bach the *London* Bach, and Johann Christoph the *Bückeburg* Bach. We have to do now with the *Hamburg* Bach, Carl Philip Emanuel, Sebastian Bach's second son. Emanuel was born at Weimar, in 1714; like his brother, Friedemann, he was a pupil of his father. In early life he had studied law at the University of Leipzig; in 1738 he settled in Berlin, and was appointed by Frederick the Great accompanist of his private concerts. In 1767 he succeeded the composer Telemann as musical director in Hamburg, where he resided for twenty-one years. He died in 1788, when Beethoven was eighteen, Mozart thirty-two, and Joseph Haydn fifty-six years old. I give these biographical particulars because they help to fix the sequence of the different composers. Emanuel Bach was educated by his father with all possible care, and the worthy old man looked with pardonable pride at his well-instructed, accomplished, high-principled, and at the same time amiable and agreeable son. Friedemann Bach, Emanuel's elder brother, squandered away his finest ideas; he was too careless and indolent even to write down his compositions, and we read how, after repeated warnings and reprimands from the authorities, he lost his appointment, and died in wretchedness and beggary. In his brother Emanuel we find, on the contrary, a man carefully

using his talent not only for his own benefit, but also for the pleasure and gratification of others. He appears to have been a perfect gentleman, well read, an excellent linguist, polished in manners, and thoroughly honourable; generally respected and sincerely admired by men like Mozart, Clementi, and Haydn. When Emanuel Bach declared "that the Germans were particularly adapted for uniting the *neatness and brilliancy of French taste* with the *pleasing and insinuating qualities of the Italian cantabile*," he gave a correct picture of his own compositions. Amongst the German composers, Emanuel Bach is almost the first who really understood the charm of the human voice, and who felt that it has capabilities entirely surpassing those of any instrument, *a soul of its own*, which must be studied to be properly understood. Handel in Italy studied Italian music in its own country; and later, when he took to writing oratorios, he sometimes selected Bible words—short, powerful, and expressive sentences. Sebastian Bach had to take for his motets and cantatas German poetry of very questionable merit. It is known that the regeneration of the German language and poetic taste was particularly owing to the exertions of Wieland, Lessing, Klopstock, Herder, Goethe, and Schiller; the German poetry of the earlier part of the eighteenth century was thoroughly worthless, from its stilted, artificial, and bombastic nature. Language that is in the true sense poetic *must* adapt itself to music. This condition the German poetry, or rather verse, of the time of Sebastian Bach did not fulfil; and that composer was therefore obliged to take short phrases of three or four words only. Thus, in one of Bach's grand arias the words "wherefore should I not" are repeated over and over again with endless and wearisome iteration. The natural consequence was the figurative treatment of subjects, and it is no wonder that a man to whom counterpoint had become almost a second nature, should look on the human voice as on an instrument which lends itself readily to such treatment. Emanuel Bach felt this; at least he remarks, "that a composer ought to hear good singers frequently, as in hearing them he learns to *think songs*, and every composer ought to sing over his ideas to himself before he accepts them for further working out. This remark is more important than it seems; it contains the key to the proper understanding of Emanuel Bach's works—it explains Haydn and Mozart. Emanuel Bach had imbibed his father's principles in the most intellectual way, but being more a man of the world he looked at them from another point of view. He was particularly anxious to regard every object he took in hand from the most pleasing side. Yet with all the difference between his compositions and those of his illustrious father, we find in both the same innate order, clearness, and genuineness. He was well aware of the greatness of him whom he admired and revered, and said more than once, "I was obliged to strike out a little path of my own, or people would never have been aware of my existence." And this little path, unpretending as it seems, and emanating from the desire to loosen the chains which bound instrumental music to canonical and cold rules, led eventually into the greater and clearer path of our modern music, on which Beethoven marched forward to perfection. Men like Emanuel Bach deserve to be much better known, and it is not a good testimony for our anxiety to do justice to the well-deserving, that his sonatas for connoisseurs and amateurs should not have been reissued until recently (Paris and Breslau), and these editions were the first which appeared since their original publication. Haydn and Mozart, most excellent judges, had a better idea of Emanuel Bach. They remarked, "He is the father, we are merely the children, and he who does not agree to

that—is an ass." The speech of simple children of nature like Haydn and Mozart, though less refined than the forms at present in use, often possesses a great amount of truth.

(To be continued.)

SPECIAL SERVICE AT ST. PAUL'S CATHEDRAL.

It will doubtless be remembered by our readers that Bach's *Passion according to St. Matthew* was performed at a special service in Westminster Abbey, in Holy Week, two years ago. Since that time much discussion has taken place, and considerable interest been felt in the question of the use of an orchestra in church. The Rev. H. A. Walker, the late precentor of St. Alban's, Holborn (whose resignation of his post, in consequence of failing health, was a cause of much regret), introduced several Masses (sung of course to the words of our English liturgy), with full instrumental accompaniments, into the services of that church. Perhaps most noteworthy of all was the fine rendering of Schubert's great Mass in E flat; but mention should also be made of Weber's Mass in G, and Schumann's in C minor, which were also given. A move in the same direction has now been made at our metropolitan cathedral, which, in its practical bearings on the important question under discussion, is more to the point, as showing how, without in any way departing from the ordinary form of cathedral service, the resources of the orchestra can be made available for festival occasions.

The 25th ult., being the feast of the Conversion of St. Paul, was appropriately chosen by the authorities of the cathedral for a special musical service. We believe that we are correct in giving the chief credit, both of the original idea and of its carrying out, to Dr. Stainer, the distinguished organist of the cathedral. He is known to be a warm advocate of the orchestra in the church; and he desired to prove the feasibility of its introduction without departing from the simplicity of our cathedral service, as compared with the more elaborate ritual of the Romish Church. It was suggested as an appropriate thing that on the day in question the anthem, which, as all know, occurs after the third collect of evening prayer, should consist of a large selection from Mendelssohn's oratorio, *St. Paul*. A largely augmented chorus, of about sixty boys and fifty men, was secured, and a complete though small orchestra of some thirty-five performers engaged, who were stationed on each side of the entrance to the choir. Mr. George Cooper, the assistant-organist of the cathedral, presided at the organ, while Dr. Stainer conducted from the back of the lectern. Before the service, the overture to the oratorio was excellently played by the band, as an "opening voluntary," the organ entering with the chorale at the close with remarkably fine effect. As at the recent performance of *St. Paul* at the Crystal Palace, Mendelssohn's own organ part was used—an example which might with great advantage be followed at other performances of the work. After the overture, a sermon was preached by Prebendary Dalton—an innovation on the ordinary course of the service. On this, however, we have nothing to say, as our concern is only with the musical portion of the festival. At the close of the sermon the usual "Order of Evening Prayer" was proceeded with. The effect of Tallis's versicles sung by so large a choir with organ accompaniment was very fine. The "Magnificat" and "Nunc Dimittis" were sung to Elvey's Service in A, the organ accompaniment of which had been judiciously arranged for the orchestra by Dr. Stainer. As already mentioned, the selection from *St. Paul* took the place of the anthem. It was most happily chosen, and embraced three distinct portions of the oratorio.

The first commenced with the scene of the conversion, the recitative and chorus beginning "And as Saul journeyed, he drew near unto Damascus." In this piece the effect of the short phrases of chorus, "Saul, Saul, why persecutest thou me?" and "I am Jesus of Nazareth, whom thou persecutest," sung with the most beautiful precision by the mass of boys' voices, was indescribably beautiful. Often as we have heard the passage, we have never before been touched by it in the same way. There was a kind of ethereal delicacy about it, which we miss altogether in the performance by larger and coarser choirs. The grand chorus which follows, "Rise up, arise," was superbly sung, the fugue coming out with especial distinctness; and the choral, "Sleepers, wake," formed a climax to the preceding movements which was absolutely thrilling. The solo parts in the selection were sung by Messrs. Barrett, Kerr Gedge, F. Walker, and Winn, and by Masters Grover, Batten, and Coudery. All were thoroughly satisfactory; but we must single out for particular mention Mr. Winn's admirable rendering of the lovely song, "O God, have mercy upon me," which (after a recitative) follows the choral last mentioned. The air and chorus, "I praise thee, O Lord" (solo also by Mr. Winn), were charmingly given; but the opening of the grand chorus, "O great is the depth," was spoilt by a misunderstanding on the part of the organist as to the time. He was unfortunately placed in a position from which it was quite impossible for him to see the conductor's bâton; and it would be desirable, if such a performance should be repeated, that some means of communication between him and the conductor be established. Another point we noticed with regard to the organ was that, owing to its being on a so much higher level than the choir, and consequently in a hotter atmosphere, its pitch gradually rose; and as it was, we presume, thought indecorous for the instruments to tune afresh between the movements, the band and organ were, by the end of the service, at variance to the extent of nearly a quarter of a tone—the effect being, to a sensitive ear, simply distressing.

The second part of the selection included (besides the connecting recitatives) the duet, "Now we are ambassadors;" the chorus, "How lovely are the messengers;" and the whole of the last part of the oratorio, beginning at the recitative, "And they all persecuted Paul on his way," and comprising the song, "Be thou faithful unto death;" the quartet and chorus, "Far be it from thy path;" the chorus, "See what love hath the Father;" and the grand finale, "Not only unto him." The whole service was one reflecting the highest credit on all connected with it, and especially on Dr. Stainer, who has, we think, completely proved the practicability of using an orchestra without in any way destroying the character of our cathedral services, or causing them to degenerate into mere musical performances.

As we write at the moment of going to press, we have no time now to enlarge upon the general bearings of this question. We may possibly at some future time return to it; meanwhile we must confine ourselves to the expression of the hope that the experiment which, on the present occasion, has proved so completely successful, may be repeated at some future and not distant time.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, January, 1873.

TO-DAY we have to report about the ninth, tenth, eleventh,

and twelfth Gewandhaus Concerts, as well as the fourth Chamber-music Soirée at the Gewandhaus. These five evenings brought only a single instrumental novelty, and that was an octett for flute, oboe, two clarinets, two bassoons, and two horns, Op. 156, by F. Lachner. In this paper we have so often given expression to our deep and warmly felt veneration for this aged composer, that we need not fear being misunderstood if, with all acknowledgment of this composition, we cannot suppress the feeling that it is rather a work cleverly combined than springing from the depth of the heart. That also in this octett of Lachner's everything is most cleverly invented, purely and correctly treated, and of good effect as regards sound—these are all characteristics which we will not dispute; but the charming loveliness, the intellectual, often surprising, ideas which other orchestral works of Lachner offer, we have not found in this octett. For all that, we are very grateful for the excellent performance of this work by the best players of our concert orchestra.

The ninth Gewandhaus Concert gave us the opportunity of making the acquaintance of a young highly-gifted violin player, Herr Hugo Wehrle, from Stuttgart. This artist is in possession of a beautiful rich and full tone excellent and pure intonation, and brilliant execution. He proved these good qualities in the performance of Molique's concerto in A minor, and a composition of his own, entitled "Introduction and Polonaise." About the worth, or to speak more correctly, the entire worthlessness of the last-named work, we will not quarrel with Herr Wehrle. On the other hand, we willingly concur in the extraordinary recognition he met after the performance of Molique's fine and most charming 5th Concerto. Herr Wehrle possesses, besides his technical perfection, nobility and warmth in perception, and plays like a true artist. To our Conservatory, and particularly to his master, David, this young artist, who has left the school some years ago, is doubtless a great credit.

Not quite the same position was taken by the violinist of the twelfth Subscription Concert, Herr Josef Ludwig, from London. But nevertheless it is with satisfaction that we testify to this gentleman's very excellent performance of the adagio and the first movement from Spohr's D minor concerto, No. 9. If Herr Ludwig gains still in fulness of tone and more freedom in execution, the circle of violin virtuosi will acquire in him a valuable addition. The talent is certainly present.

We have only to note one pianoforte performance of the concerts, but *summa cum laude*. Fräulein Erika Lie was favourably remembered from her last year's performance, and we have with acknowledgment spoken of her rendering of the F minor concerto by Chopin on that occasion. Much higher stood her performance of the G major concerto by Beethoven during this season, and we have now learned to form a far higher opinion of Fräulein Lie's artistic importance. "Es wächst der Mensch mit seinen Zwecken,"* says the poet, and so has doubtless also the higher artistic value of her task been the means of encouraging Fräulein Lie to greater artistic executions.

The different vocal performances can all be called well finished and good. The names of Herr Gura and Frau Peschka-Leutner are sufficient guarantee for this assertion. The first-named gentleman sang at the ninth concert the air of the Seneschal in *Jean de Paris*, which we do not hesitate to call the most finely felt comic creation of the immortal Boieldieu, and three very fine songs from Reinecke's lately published set of songs, Op. 118. Frau Peschka-Leutner sang Mozart's concert air, "Sperai vicino," and three of the Scotch Songs by Beethoven.

* "Men grow with their aims."

Less good were the vocal ensembles at the tenth concert. They consisted of Beethoven's compositions, the trio, "Tremate empi," and the elegiac song, "Sanft wie du lebstest." The ladies Mahlknecht and Bonée, and the gentlemen Rebling and Röss, all members of our Opera company, were the performers. The performance appeared to us to suffer from insufficient rehearsal.

On the other hand, we have to thank the appearance of Fräulein Cornelia Meysenheim at the twelfth Gewandhaus Concert for one of the most pleasant surprises. Fräulein Meysenheim is, as we perceive from the concert programme, a member of the Royal Opera at Munich. At all events, she can only have been there a short time, as her name up till now was not known to us. She possesses a mezzo-soprano voice of really wonderful beauty. We at least have never heard a finer soprano. We cannot possibly describe this voice to our readers, and will abstain from saying any more about it, since otherwise we should have to become romantic, and all epithets, such as heavenly, nightingale-like, &c., cannot possibly give an idea of the voice. We content ourselves with the simple remark that to ourselves this voice, with its noble quality and its fulness, is one of the most sympathetic we have ever heard. Fräulein Meysenheim sang the air "Parto" from *Titus*, by Mozart; the air "Herr, führ' uns nun, zum Ziel des langen Leids," from Handel's *Judas Macchabeus*;* and songs by Schubert and Haydn. As regards the technical and intellectual understanding of this lady we have nothing but the highest praise. The voice is, through two octaves from B to B, perfectly even, the execution smooth, certain, and faultlessly pure, the expression full of fire, life, and inner warmth; in short, Fräulein Meysenheim is a singer of the first rank, and we envy the Munich Opera the possession of this treasure.

Of orchestral works we heard only old and dear acquaintances, in mostly charming execution. New to us was only Haydn's symphony in D major (No. 14 in the edition by Breitkopf and Härtel). Up till now we only knew this small charming symphony from the study of the score, and we were delighted by the fine execution of the work at the twelfth Subscription Concert.

The tenth concert brought only works by Beethoven; amongst them were, as orchestral pieces, the overture in C, Op. 115; the *Leonore* overture, No. 3; and the A major symphony. All these compositions were excellently performed and received with enthusiasm.

Less well went Lachner's 1st Suite (D minor), under the direction of the composer himself. Again this time the work has failed to make any deep impression upon us, just as at its first performance about seven or eight years ago. Lachner has in his later compositions, without exception, produced much better works.

If we now mention Robert Schumann's charming work of his youth, "Overture, Scherzo, and Finale," and Schubert's wonderful C major symphony as excellent performances of the orchestra at the eleventh Gewandhaus Concert, we might conclude to-day our musical monthly report, since our Opera contents itself with endless repetitions of often-heard stock-pieces, and of other musical events in North Germany worthy to be mentioned no tidings have reached us.

Finally, we will commit a little indiscretion, and betray to our readers what they would only learn from the German papers some months hence. As regards the Niederrheinische Music Festival this year, it is intended to keep it in Whitsuntide, at Aachen, with great splendour. It will be the fiftieth, and on account of this anniversary already extensive preparations are being quietly made.

* The German version of "So shall the lute and harp awake."—ED. M. M. R.

Hofkapellmeister Dr. Julius Rietz, of Dresden, has been asked to conduct the performance, and has, as we know from good authority, accepted the invitation. For this reason we advise those of our readers who intend visiting the Continent next spring, to spend a few days during Whitsuntide at Aachen.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, January 12, 1873.

THE Philharmonic Society is certainly the favourite of the day, and it merits that title, its concerts being now of a perfection which can hardly be surpassed. At the third concert a *ci-devant* pupil of Hellmesberger, Herr D. Krancsevics, performed one of the smaller violin concertos by Spohr (D major, No. 11). He had much success, and showed himself evidently a conscientious artist. Spohr is so seldom now played that it is quite a relief to hear one of his works. In the fourth concert, the experiment of playing chamber-music by all the stringed instruments was repeated, by taking the adagio of Mozart's quintetto in G minor. Beethoven's "ninth" was the famous number of the day, executed in a glorious manner. The conductor, Herr Otto Dessoff, taking the bâton for the hundredth time in these concerts, received honours of all possible kinds during and after the performance. The second concert of the Musikverein was opened by an overture, which the composer, Herr Dr. Ferdinand Hiller, himself conducted, being on a visit in Vienna, where his daughter is engaged in the Stadttheater. Hiller is always welcome in Vienna, and was also this time received with hearty applause. For the first time in Vienna was now produced Schumann's *Des Sängers Fluch*, one of his latest works, and every one knows what that means. The best parts are the choruses and two songs for tenor solo. Mendelssohn's *Walpurgisnacht*, which followed, one of his freshest compositions, produced the impression of a dispersing draught of air through a sultry atmosphere. The Singakademie in its first concert ran through three centuries in a few numbers, beginning with Scandellius, Gesius, and Schrötter, and finishing with Schubert and his "Allmacht," arranged for chorus by Liszt. Two choruses, "Am Bodensee," by Schumann, Op. 59, found an appreciative audience, as did also some parts of the "Weihnachtslieder," by Peter Cornelius. The execution of two capriccios by Scarlatti, and prelude and fuga, A minor, by Bach, by Frau Kolar-Auspitz, was irreproachable. The Haydn-Verein (your Royal Society of Musicians) offered the yearly performance of the *Creation*, in which a young singer, *ci-devant* pupil of the Conservatoire, Clementine Proska, surprised by a very interesting début. Pupils nowadays advance rapidly; also, that gifted lady is already engaged as prima-donna of the Opera in Dresden. The quartett soirées by Hellmesberger and Jean Becker (the Florentine) ran in parallel lines, the only novelty performed by Becker being variations (on the C major scale) by Vincenz Lachner—a composition, I am sorry to say, dry, spiritless, and laboured. The octetto by Schubert was performed a few days ago by Hellmesberger with great applause. It is to be published in all the six parts shortly by Friedrich Schreiber, successor of Spina. The list of pianists of both sexes is still increasing. The concert of Ludovico Breitner, of Trieste, pupil of Rubinstein, proved him to be a clever artist, who is going the right way to become one day the pride of his master. The organ virtuoso, S. de Lange, from Rotterdam, encouraged by his good reception in Vienna, gave his own concert in the great Musik-

verein-Saal on the new organ, and his execution of works of Bach, Mendelssohn, Schumann, and Vivaldi showed again a master of his instrument.

The programme at the Opera from the 12th of December, 1872, till to-day, has been as follows:—*Don Sebastian* (six times), *Maskenball* (twice), *Freischütz* (twice), *Fidelio*, *Tannhäuser*, *Armida*, *Faust*, *Entführung aus dem Serail*, *Jüdin*, *Don Juan*, *Fliegende Holländer*, *Profet*, *Lustigen Weiber von Windsor*, *Euryanthe*, *Hans Heiling*. *Don Sebastian* was the novelty, new at least to the great Opera-house. It was first produced in February, 1845, Donizetti himself conducting, and Wild performing Abayaldos. The last performance in the old house, in a few weeks to be demolished to the last stone, was in December, 1865. The work was richly put on the stage, with an imposing funeral procession, composed of nearly 500 persons, and arranged on the model of an authentic picture. Also the decorations, particularly the Hauptplatz, are of artistic value. The performers, however, are neither striking nor splendid; only Herr Beck, as Camoens, deserves to be mentioned. The music was never much appreciated, but the funeral march is known to every one, and there is much spectacle, and so the house is filled at every repetition to the last place. As the programme shows, Wagner, for the first time for months, has been produced only twice. Herr Emil Scaria, from Dresden, who sang only once in November as guest, commenced now a series of performances which are received very favourably. As he is at the same time a good actor, commands an excellent declamation, and can therefore master also the always-fearful dialogue, some rôles are of particular interest. Scaria performed the Landgraf (in *Tannhäuser*), Mephisto, Osmin, Fliegende Holländer, Falstaff, Lysiart (*Euryanthe*), and will finish to-morrow with Orovist. Osmin and Falstaff were indeed a delight to the audience; as Holländer, Scaria could not reach our Beck. Unfortunately we want a floritura singer for Meyerbeer's *Robert* and *Hugenotten*, the guest therefore could not perform Bertram and Marcel, two favourite rôles of every bass singer. Fräulein Dillner began with Frau Fluth her career as the youngest member of our stage. Fräulein Ehn is at present in Berlin as guest, the young imperial town being in great want of a singer of her kind. There is much writing about Verdi's *Aida*, which the director had intended to perform during the Exhibition; but it seems that the great man (great indeed in comparison to his living compatriots) knows well how to forestall the value of his work by immense pretensions, so great indeed that the poor Viennese seem destined to lose the promised tit-bit.

Correspondence.

MR. PARKINSON'S "PRINCIPLES OF HARMONY."

To the Editor of the MONTHLY MUSICAL RECORD.

GARSTANG, LANCASHIRE, Jan. 6th, 1873.

SIR,—In the notice of my "Principles of Harmony," contained in your last issue, your reviewer says: "Genius makes its own laws, and it is very interesting and somewhat singular to see how, as new harmonic combinations are discovered, the theorists will always manage to account for them. As a curious example of this we may point to the extract from Schumann's 'Phantasietücke' on p. 212 of Mr. Parkinson's book—about as hard a nut to crack as could have been discovered." As this remark may possibly give your readers the impression that I had managed to extract a principle from the chord rather than that I had given the chord in illustration of a principle, will you kindly allow me to explain that the natural principles of harmony depend no more upon the writings of the composer than those of perspective upon the delineations of the painter, and that the chord in question, derived in strict accordance

with those principles, appeared in the MS. copy of my work long before I was aware of its employment by any composer. A letter which I enclose to you will partly verify this, and give you the exact date on which my attention was first directed to the existence of the chord in the Schumann extract. You will also observe that on p. 213 of my book I have given examples in the minor key of the use of four other chords of the same class; and further, in sect. 113, have indicated the source of several others. An example of one of these, Ab C♯ E G A♯, in the key of C major, I have introduced in the following:—



Not any of the chords mentioned have I been able to find in the works of any composer, so that as far as the "genius" of the artist is concerned, they appear to be still chords of the future, and theory is for once in advance of the art. It is true that in regard to the treatment of a subject "genius makes its own laws;" but it is equally true that to a certain extent the power of genius is limited. A great composer can no more go beyond the natural principles of harmony than a great painter can overstep the natural boundary defined by the principles of perspective, or of light and shade; and I much doubt whether it be possible for the genius of the artist to discover any harmonic combination or progression that shall be grateful to the ear and, at the same time, not be in accordance with these natural principles.

The remark of your reviewer that "scarcely one of the great theorists has been also a distinguished composer" is equally true in a reversed sense; the fact may perhaps be attributed to the dissimilarity in the powers of mind (or shall I say "genius") required—the one inductive, the other creative, and rarely combined in equal and in great degrees in the same person.*

Thanking you for your kindly notice of my book, I remain, Sir, yours very truly,

W. W. PARKINSON.

[We are most happy to print Mr. Parkinson's letter, and take this opportunity of assuring both him and our readers, that nothing was further from our intention than to insinuate that he had stretched or twisted his theories to explain the passage in question. Perhaps we should have more accurately expressed our meaning had we said: "Theorists are always able to show in accordance with what laws such combinations are to be explained." The word "managed" was not meant to bear the unfavourable construction which Mr. Parkinson fears may be put upon it.—ED. M. M. R.]

Reviews.

Sextett in G Major, for Two Violins, Two Violas, and Two Violoncellos. Composed by JOHANNES BRAHMS. Op. 36. Score. Berlin: N. Simrock.

AMONG the composers of the present German school we are inclined to award the first place to Johannes Brahms. Though in some points all that we have seen of his music fails to satisfy us fully, he must yet be credited with great originality and inventive power, often with considerable poetical beauty of idea, and invariably with a thorough mastery of the technicalities of composition. If he can be said to be a follower of any of the great masters, we should consider him more under the influence of Schubert and Schumann than of any one else. By a certain dreamy romanticism, perhaps we should rather say "mysticism," he reminds us (in the spirit more than in the letter) of the latter composer, while he resembles Schubert in the extreme, often undue, development of his movements. Indeed, his great fault, which, to our mind at least, mars the effect of nearly all his instrumental music, is diffuseness. As a striking instance of this may be named his serenade in D, Op. 11, for full orchestra—a work full of the most delightful thoughts, but of which every movement is span out till it becomes absolutely tedious. We can recall no modern German music more beautiful in its themes than the slow movement of this serenade; yet, for want of condensation, the effect in performance is tiresome in the extreme. Had Brahms but the faculty of self-criticism, and the power of knowing when he had said enough, his compositions would

possess a much higher artistic value than is actually the case. We have before had occasion to remark upon this tendency to extreme development as one of the characteristics of most modern German musicians. We cannot at present see that it portends an enlarging of the limits of the art—"beginning," as it has been said, "where Beethoven left off;" our impression rather is that it is too often a sign of weakness, and an attempt to hide the poverty of invention. We are not, however, impervious to conviction.

The sextett now lying before us, and which has led us into this train of thought, is, like all its composer's music, highly interesting and full of new thought. The first movement (*allegro non troppo*, G major, 3-4 time) is in our opinion the finest of the four. In spirit it distinctly reminds us in parts of the first movement of Schubert's great quartett in the same key. The second subject, though hardly perhaps absolutely new, is full of grace; and the developments of the second part are highly ingenious. The whole *allegro* is, moreover, free from the diffuseness which, as we have already said, characterises so much of Brahms's music. The scherzo (*allegro non troppo*, G minor, 2-4) is constructed on most quaintly original subjects, and the trio in the major—a *presto giocoso* in triple time—is full of life and energy. The third movement (*poco adagio*, E minor, common time) is, we think, the least interesting part of the work. It is diffuse, vague, and, we feel compelled to add, in places absolutely ugly. The finale (*poco allegro*, G major, 9-8) is much more interesting. The composer has something new to tell us, and, except that he is too long about it, he tells it very well. This finale is fully equal in originality, though hardly, we think, in beauty, to the opening movement of the work. The treatment of the six instruments is throughout very clever. There is comparatively little writing in six real parts, as the violas or violoncellos frequently double the violins in octaves, by which method of procedure great fullness and richness are imparted to the body of tone. The work, as was mentioned in our last issue, was recently performed at one of Mr. Henry Holmes's musical evenings, and will well bear a second hearing.

Music. By HENRY C. BANISTER. Cambridge: Deighton, Bell, & Co.

THIS little work forms one of the series of "Cambridge School and College Text-books." The object of its author, who is well known as one of the Professors of Harmony and Composition in the Royal Academy of Music, will be best understood by an extract from its modestly written and sensible preface. Mr. Banister says: "This book has been prepared *primarily* to supply the want, long expressed, of a compendious manual of musical knowledge, for the use of candidates for the Middle Class Examinations, in connection with the Universities, &c. In the course of my experience in preparing candidates for such examinations, and in superintending classes for the study of Musical Theory, the need of some such handbook has been very apparent, and I have repeatedly been urged to write one: it being difficult for students to remember *verbal* instructions on a subject quite new to them, and there being no book sufficiently combining the two necessary elements of comprehensiveness and conciseness. I have endeavoured to compress within the limits of one small volume all the information respecting Musical Theory requisite for such students, so far as, in the nature of the case, such information could be supplied didactically. The book comprehends the entire range of theoretical knowledge. . . .

The work being a *text-book* rather than a *treatise*, the discussion of controverted points must not be looked for in it. Such discussions would have been beyond its scope, and frustrated its purpose with respect to those for whose use it is specially intended. Occasionally different theories on the same subject are mentioned, when it is thought that they may be understood by an ordinarily intelligent student. It is hoped that it is never done in such a way as to bewilder or perplex him." Mr. Banister then gives some judicious directions as to the order in which the different chapters of the book should be studied.

The author has by no means exaggerated the truth when he says that his little book "comprehends the entire range of theoretical knowledge." Part I. commences with the simplest elements of notation, which are explained in the clearest possible manner. The second part treats of the rudiments of theory, and proceeds to the subjects of harmony and counterpoint. The large amount of information condensed here into a small compass, yet without thereby becoming obscure, is really surprising. All the various kinds of counterpoint, simple, double, triple, and quadruple, are treated of in more or less detail, examples in music type being abundantly given from the works of Sebastian Bach, Fux, and other distinguished writers. The third part treats of the elements of composition, and comprises chapters on modulation, rhythm, imitation and canon, fugue, form in composition, and the nature and compass

of voices and instruments. An excellent glossary of musical terms follows, after which are given some forty pages of exercises in harmony and counterpoint. In an appendix are to be found three specimens of examination papers, with the answers given, to show the student how such papers should be filled up.

We have purposely refrained from expressing our opinion of this little book till we had described its contents, and it is now our pleasing duty to offer Mr. Banister our heartiest congratulations on the manner in which he has acquitted himself of a task by no means so easy as may at first sight appear. The work is in every way admirably adapted to its purpose. It is always clear and to the point, its arrangement is excellent, and a very complete index renders reference to any part perfectly easy. No student will rise from its perusal without being a wiser, if not a better man.

Six Transcriptions from Wagner's "Tannhäuser," for the Piano-forte. By FRITZ SPINDLER. Op. 94. Augener & Co.

FEW writers in what may be called the conventional drawing-room style know more exactly how to hit the taste of the public than Herr Spindler. His pieces are invariably pleasing to play and to listen to, and, as they are also improving as practice, are sure to be found useful by teachers. The present series of transcriptions from Wagner's best-known opera display the usual characteristics of their arranger's music. The subjects are well chosen, though under any circumstances Wagner is not an author whose works readily lend themselves to the embellishments and ornamentation of the modern pianoforte school. Being doubtless aware of this, Herr Spindler has exercised commendable self-restraint, and his pieces are not too profusely overlaid with *floriture*. They are by no means difficult to play, and may be heartily recommended both to teachers and to amateur pianists of average ability. The subjects selected for transcription are the Pilgrims' Chorus; Tannhäuser's song in the first act, "Dir tö'n mein Lob;" the popular march and chorus; and three of Wolfram's songs, including, of course, the popular "O du, mein holder Abendstern."

Guide to Young Pianoforte Teachers and Students, by WENTWORTH PHILLIPSON (London: published by the Author), is a little book containing a large number of practical hints likely to be useful to the numerous class of teachers who feel themselves but imperfectly educated, and who have sufficient good sense not to be above receiving suggestions. Of course it contains little or nothing that is absolutely new, but there is much in it which is too often neglected or forgotten. The chief characteristic of the book is its sound practical common-sense; and we especially recommend it to musical governesses, though there are many so-called "professors of music" who might also read it with great advantage.

Künstler-Leben Waltzes and The Arabian Nights Waltzes, by JOHANN STRAUSS (Augener & Co.), are two very pretty sets of waltzes by one of the most prolific and popular of living writers of dance music. The name of Strauss is in itself a guarantee of the quality of the workmanship.

Don Carlos de Verdi, Transcription pour Violon avec Piano, par GUIDO PAPINI, Op. 9 (Offenbach: J. André), is an effective and not too difficult fantasia on themes from Verdi's opera. *Chant du Berceau, Romance sans Paroles, pour Violon avec Piano* (same composer and publisher), is a fair piece of no particular novelty either in design or execution.

Un Ballo in Maschera, Fantasia sur l'Opéra de Verdi, pour le Violon avec Piano, par J. B. SINGELÉE (Offenbach: J. André), is in a musical point of view superior to the two pieces last noticed. It is effectively arranged, and will be found useful either for concert or private performance.

Original Theme with Variations, for the Violin with Pianoforte Accompaniment, by R. R. AINSWORTH, Op. 6 (Augener & Co.), would be decidedly improved by the correction of sundry consecutive fifths and octaves, which occur with such frequency as to indicate a special predilection on the part of the composer for that method of harmonising.

Faust and Les Huguenots, Two Fantasias for the Piano, by HAROLD THOMAS (London: J. Williams), are a couple of excellent teaching-pieces, both of which we can unreservedly commend. They are brilliant without being unduly difficult, and are sure to be popular.

The Pilgrims' Chorus from "Tannhäuser," transcribed for the Piano by FRANZ LISZT (Augener & Co.), is distinguished from most of its author's arrangements by being almost entirely free from mechanical difficulties. It is therefore suited to the capacity of average pupils. In spite of its comparative simplicity, it is not by any means ineffective.

Andante, by LÉFEBURE WÉLY, transcribed and arranged for the Piano by EDWARD THIRTLÉ (London: J. Williams), is an effective adaptation of one of the popular organ pieces by the late organist of the Madeleine. By a judicious use of the pedal, and the division of the subject between the two hands, Mr. Thirlé has managed to bring the whole of the organ part within the reach of pianists. If our memory serves us aright, the passage in D flat is not in the original; but as the piece is said on the title to be "transcribed and arranged for the piano," we are not disposed to quarrel with the addition, which gives variety to, while it is in strict keeping with, the rest of the movement.

To those in want of some new dance-music we can recommend five pieces, which have been forwarded to us by the publishers, Messrs. A. Hammond & Co. These are the *Berlin Galop*, by G. MICHAELIS; the *Elfentraum Walzes*, by J. HÖLZEL; the *Gemüthsleben Walzes*, by KÉLER BÉLA; the *Brise des Nuits Walzes* and *Le Premier Baiser Valse*, both by GEORGES LAMOTHE. Of course dance-music does not require detailed criticism; it is sufficient to say that these pieces are all full of melody, and especially—perhaps the most useful quality of all for this kind of music—they are full of what, for want of a better term, is familiarly known as "go."

Agnus Dei, by MOZART, arranged for the Piano by BRINLEY RICHARDS (London: J. Williams), is an easy transcription of the favourite movement from Mozart's 1st Mass. It is of course simply intended as a teaching-piece, and as such it is all that can be desired.

Offertoire, by LÉFEBURE WÉLY, transcribed for the Piano by BRINLEY RICHARDS (same publisher), is also well done. The piece selected is No. 4 of the six offertoires for the organ; and Mr. Richards has somewhat condensed it. Although as a matter of principle we prefer a composer's work in its entirety, yet as this piece is in its original shape somewhat diffuse, the arranger has doubtless acted judiciously, as regards the sale of the work, in making sundry "cuts" in it. The transcription is by no means difficult.

Dornröschen, Melody for the Piano, by ALFRED F. MULLEN (same publisher), is a very fair sample of the modern drawing-room piece. The opening is not particularly striking, but the music improves as it goes on.

La Rosée du Matin, Caprice brillante for the Piano, by HORACE HILL (same publisher), begins well, but the middle part of the piece is full of common-place arpeggios, such as are to be met with by hundreds in other pieces.

Youthful Mirth, a Pianoforte Gambol (!), by CHARLES JOSEPH FROST (London: Weekes & Co.), is a pretty little piece, suited for children who have made some progress in their playing. The title is odd. Does Mr. Frost intend "Gambol" as a translation of "Scherzo?" From the style of the music we are inclined to think so.

Offertory Anthem, Blessed be the man, by the Rev. F. W. DAVIS (no publisher's name), consists of a series of chords. We have racked our brain to no purpose to find anything else to say about it.

Grand Festival Sanctus, by the Rev. F. W. DAVIS (Metzler & Co.), is marked "Price Half-a-Crown." As the piece contains only four pages, octavo size, we consider it very dear at the price.

Salve Regina, Motett, by J. LODGE ELLERTON (London: C. Lonsdale), is musically, but not by any means in our opinion one of its composer's best works.

Gentle River, Song, written and composed by ZARA (London: J. Williams), is a rather pretty ballad of the ordinary type.

Sparkling in the summer sun, Song, by W. F. TAYLOR (same publisher), is a very pleasing little song, in its author's best manner.

The Beautiful Blue Danube, Song, words by ALFRED F. MULLEN, music by JOHANN STRAUSS (same publisher), is an arrangement for the voice of Strauss's popular waltz. Further recommendation is unnecessary.

One Angel, Song, words by ALFRED F. MULLEN, the music adapted from the celebrated melody, "Les Deux Anges," by JACQUES BLUMENTHAL (same publisher), is a very charming little melody, which in its present shape makes an effective song.

River, gliding river, Song, by HENRY SMART (same publisher), is very pleasing, and (we need hardly add) thoroughly well written.

The Maiden's Flower Song, by CRO PINUTI (same publisher), is a very charming little piece, especially noticeable for its complete avoidance of common-place. It deserves, and we should think will obtain, popularity.

Oh, well do I remember, Song, by WILLIAM METCALFE (Brighton: Potts & Co.), is a very simple melody, the figure of

accompaniment to which is identical with that of Mendelssohn's "Auf Flügeln des Gesanges."

Our home's eternal rest, Sacred Song, by R. ANDREWS (London: J. Williams), is a most singular song. In remarkable contradiction to the spirit of the words, the music is distinguished by a total absence of repose. Like Noah's dove, Mr. Andrews can find no rest for the sole of his foot. There are eight modulations in twenty bars! From A flat the music proceeds to C minor, thence to C major, then back again to A flat. The composer then makes a sudden bolt into the key of C flat, and almost before we know where we are, we are back again in A flat. By no means exhausted by his travels, he makes a final short excursion into the key of C minor, after which his troubled spirit at last finds rest in the original key.

Go, bird of summer, Song, by WALTER MAYNARD (same publisher) is a simple and pleasing little ballad.

Voice of the Western Wind, Song, by J. L. HATTON (same publisher), is a very good baritone song, written for and sung by Mr. Santley. Amateur baritones will find it useful.

The Reaper and the Flowers, Song, by FREDERIC CLAY (same publisher), is a very elegant and expressive setting on Longfellow's well-known words. We like it much, and can cordially recommend it.

MUSIC RECEIVED FOR REVIEW.

Carter. "You love." (Novello).—*D'Alques*. "Why should I weep." (Cramer).—*Hils*. "The Patriarchs." An Oratorio. (Novello).—*Tours*. Beethoven's Scherzo, Menuetto, Sitten-Pieces; Piano Duets (1 to 4); "So the children say." Song. (Chappell).—*Watson*. "The Sailor's Home." (Watson & Co.)—*Westlake*. Duo Concert. for Piano and Vello. (Augener.)

Concerts, &c.

MONDAY POPULAR CONCERTS.

THESE concerts were resumed on the 13th ult., when the instrumental portion of the programme consisted entirely of works by Beethoven, which, being just those with which Mr. Chappell's patrons have been made the most familiar, scarcely call for comment. The quartett in E minor, No. 2 of the set of three (Op. 59) dedicated to Count Rasoumowski, was heard here for the ninth time, and the serenade trio in D, Op. 8, for the thirteenth time, the executants being MM. Straus, L. Ries, Zerbini, and Piatti, with the omission of L. Ries in the latter. Mme. Arabella Goddard played the thirty-two variations on an original air in C minor for the fourth time, and, with Herr Straus, the sonata in G major, No. 3, Op. 30, for the fourteenth time. Mr. Santley was immensely applauded after singing Meyerbeer's quaint song, "Le Moine," and "Revenge! Timotheus cries!" from Handel's *Alexander's Feast*. Those who are familiar with the latter from the version usually printed with the music may have been inclined to credit Mr. Santley with an aspirate too much. The line there printed, "How they hiss in the air," should unquestionably stand, as Mr. Santley sings it, "How they hiss in their hair."

Mr. E. Dannreuther appeared for the first time at these concerts on the evening of the 20th ult., when, by his broad, vigorous, and expressive reading of Beethoven's Sonata Appassionata, he more than fully atoned for any disappointment we may have experienced and felt constrained to express on a late occasion of his appearance at the Crystal Palace. The public, ever more ready to recognise merit in an executant who is a stranger to them than in a new composition, seemed fairly taken by surprise, and testified to their satisfaction by the warmest applause. Mr. Dannreuther was no less successful in Schumann's quartett in E flat, Op. 47, in the performance of which he was associated with Mme. Norman-Néruda, Herr Straus, and Signor Piatti. The evident pleasure his playing gave should insure his re-engagement. Signor Piatti was heard to advantage in a sonata in G minor, by Marcello, one of those works which, by the provision of a pianoforte accompaniment, he has rescued from oblivion, and one which is well worth preserving. Hardly a concert passes without a quartett of Haydn's being played for the first time. Here is a vein of wealth which in mining phraseology would be termed practically inexhaustible. The quartett by this master introduced for the first time on this occasion was that in B flat, Op. 33, No. 4. It is the fifth of twelve standing in the same key. Though clear and simple in construction, it has several remarkable points, perhaps the most noteworthy being that the leading theme of the first movement commences with

a discord. In place of the usual minuet there is a scherzo (*allegretto*), which, by a strange perversion of the order of things, was unaccountably taken at a slower pace than that at which even minuets are now-a-days generally played. Frequently as Haydn's quartets are introduced here, not one-fourth of them has yet been heard. Mr. Sims Reeves was the vocalist, but unfortunately was not in full force; in "In native worth," which he transposed to B flat, he was evidently ill at ease, but subsequently roused himself, giving with exquisite charm "Una rosa in cimietaro," a charming song by Mariani, and obtaining an encore with Mendelssohn's "Hunter's Song," which he good-humouredly repeated.

BRITISH ORCHESTRAL SOCIETY.

THE programme of the third concert, given under the direction of Mr. George Mount, was as follows:—Military Symphony (No. 12, in G), by Haydn; arietta, "Caro mio ben," by Giordani; cavatina, "Salve! dimora," from Gounod's *Faust*; fantasia-overture, "Paradise and the Peri," by W. S. Bennett; cavatina, "Far greater in his lowly state," from Gounod's *Irene*; pianoforte concerto in A minor, by W. G. Cusins; trio, "Haste to Samaria," from Costa's *Naaman*; and the overture to Weber's *Euryanthe*. It is the wont of habitual attendants of classical concerts to regard the symphony as the principal attraction of the entertainment; as a rule, therefore, it should not come first, to be heard amid the inevitable interruption caused by late arrivals, but should be preceded by some work of less importance. In the present instance, however, the order of the musical selection could hardly have been otherwise arranged. Neither of the two overtures made choice of could well have stood first. Of course it was but natural and proper to accord the place of honour to that by our estimable countryman Sir W. Sterndale Bennett; and it would not have done to begin with that by Weber, whose overpoweringly gorgeous and dazzling instrumentation seems always to eclipse almost anything by which it might be followed. Haydn's well-known symphony—the last of the so-called twelve "Grand" symphonies, composed for Salomon's concerts—takes its appellation of "Military" from the march-like movement in which (a rare instance among this master's works) a big drum, cymbals, triangle, and clarinets are employed with such characteristic effect. The performance of the symphony was vigorous and precise, but lacked delicacy and refinement. It is a mistake to suppose that those of Haydn's symphonies, which probably every member of the band knows by heart, are therefore easy of execution; no music more demands neatness and unanimity in phrasing, a nicety of expression, and, consequently, patient rehearsing under a conductor of fancy and sensibility. Exception, too, might be taken to Mr. Mount's tempo in more than one of the movements. Most to be regretted was the extremely rapid pace of the minuet—marked *moderato*—which quite obscured the semiquaver rests in the trio, and detracted much from the effect of the vivacious finale which follows, and with which—being, in fact, like the minuet in Beethoven's 8th Symphony, the slow movement of the work—it should contrast. Sir W. Sterndale Bennett's overture, "Paradise and the Peri," composed for the jubilee concert of the Philharmonic Society, in 1862, has, since its publication in score and its introduction at the Crystal Palace, been more frequently brought forward than either of its elder-born and more familiar, but no less beautiful, sisters, "The Wood Nymphs" and "The Naiads." Except that the effect of the fine old melody, "Morgenglanz der Ewigkeit"—so happily and originally treated in its assignment to the violæ—was in a measure marred by being taken at a greater speed than that designated by the composer, and thus made to sound more like a modern English hymn tune than a German chorale, the performance of this charmingly poetical work was on the whole highly commendable. The according a hearing of Mr. W. G. Cusins's pianoforte concerto, which had only been twice previously played in public—viz., at a concert given by him at the Hanover Square Rooms, shortly after its completion, in 1866, and (by Mme. Arabella Goddard) at one of the Philharmonic Society's concerts last season—was a move in the right direction. On the present occasion Mr. Cusins appeared as the interpreter of his own work, which was presented with admirable effect, not only by him but also by the band, whose accompanying, owing perhaps to the assistance rendered by him at rehearsal, was better than on any previous occasion of Mr. Mount's conducting at these concerts. According to the precedent of Schumann in his pianoforte concerto (in the same key, A minor), and that of other writers of a later date, Mr. Cusins has dispensed with the old-fashioned plan of initiating his work with a long *tutti* expository of the principal subjects of the first movement, and reasonably, we think, contented himself with a brief orchestral prelude, which barely hints at the main subject of the movement, subsequently put forth in full by the pianoforte. With the first

subject, which is vigorous but not strikingly tuneful, the second, together with a digression leading to it, by its melodic continuity is happily contrasted. The treatment of both pianoforte and orchestra is clever and effective. The second movement, a romanza, in B major, is especially charming, recalling by its tonality and general character of sweet repose one of the most delicious choruses in Schumann's *Paradise and the Peri*, "Schlaf! nun und ruh!", but without being in the least a plagiarism of this. A quasi-tarentella movement brings the work to a spirited and brilliant end. At the close of it Mr. Cusins was loudly and unanimously recalled. His concerto, which is published in Hamburg by M. Cranz, and in London by Lamborn Cock & Co., does him infinite credit, and deserves more extended recognition among pianists than as yet it seems to have obtained. Weber's overture served to show off the remarkably fine fiddle tone of the band; one could not but, however, regret the absence of more refinement in some of the piano passages. Mme. Patey was encored in Giordani's "Caro mio ben," a graceful, pretty, but very tiny song, as Mr. Macfarren has aptly characterised it. Miss Edith Wynne did her best to give effect to the pretentious but by no means satisfactory scena, "Far greater in his lowly state," from *Irene*, as the English version of Gounod's *La Reine de Saba* is entitled. The same composer's cavatina, "Salve! dimora" (*Faust*), which has become somewhat stale, was nicely sung by Mr. E. Lloyd; and the three vocalists combined in the trio "Haste to Samaria," from Sir Michael Costa's *Naaman*, as frivolous and vulgar a piece of writing as could probably be found in any oratorio extant.

Mr. Mount gains ease and confidence in conducting as these concerts progress. The fourth concert opened with Weber's overture to *Der Freischütz*, which was splendidly played and deservedly applauded. It was injudicious, however, to accord a repetition of it; for, as almost invariably happens under such circumstances, it did not go nearly so well the second time as it did the first. Mr. Carrodus, leader of the orchestra, evoked the greatest enthusiasm by his fine performance of the late B. Molière's concerto, in A minor, No. 5, a work which, in spite of its lack of individuality and its great length, commends itself to violinists. The novelty of the evening was the overture to Mr. G. A. Macfarren's unpublished oratorio, *St. John the Baptist*. Of this Mr. Macfarren may be allowed to speak for himself. He says: "This is the prologue to an oratorio representing the preaching of St. John, the baptism of our Lord, the demand of Herodias's daughter, and the Baptist's martyrdom and glorification. The overture aims to suggest the anxious expectancy among the Hebrew nation that preceded the Advent. Thus the sounding of the shofar, or ram's horn, or silver trumpet, which announces the new year and the weekly sabbath, and may be supposed to have been intended to greet the Messiah and proclaim his coming. Thus the attempt to express longing ever more ardent, and disappointment ever more blank and bitter. Thus the endeavour to portray some of the ideas of the form under which the King of Glory would reveal himself: of an earthly monarch, like Herod the Great, in the plenitude of martial power and pomp, of Oriental luxury and splendour; of another Elias in the stern severity of the recluse of Carmel; or of 'that Prophet' whose name was too holy to be spoken by the scoffing Pharisees. And thus the evasion of a perfect cadence throughout the piece until the end, as a means of indicating the unsatisfaction of every hope." How far Mr. Macfarren has succeeded in realising these intentions it would be presumptuous to attempt to determine after but a single hearing, and without having seen his score. It may, however, be averred that his work is no mere filling up of a set form, but one of profundity and deep intent. Its restless, sometimes almost passionate, and animated character inspired one with a desire to hear it again, which, no doubt, sooner or later will be gratified. In response to the applause which followed it, Mr. Macfarren, who for some time past now has unhappily been quite blind, was led up to the orchestra to make his bow to the audience. The symphony—Beethoven's in B flat, No. 4—came at the end of the programme. This arrangement is in accordance with that which for many years past has obtained at the celebrated Gewandhaus Concerts in Leipzig, and one which on all accounts seems to be the best, when the programme is not one of inordinate length. Before it, however, there should certainly be a short pause, which is as necessary to recruit the strength of the band as to refresh the listening faculties of the audience. The vocalists at this concert were Mme. Florence Lancia, Mr. W. G. Cummings, and Mr. Santley. Mme. Lancia, who has been indisposed of late, sang but ineffectively the cavatina, "Or son sola," from Auber's *Le Serment*, better known perhaps from its interpolation into *Fra Diavolo*. Mr. Cummings came forward with "Autumn Leaves," a sentimental ballad by Mr. John Hullah. It had an historical interest as belonging to a ballad opera, *The Village Coquettes*, the joint work of Mr.

Hullah and the late Charles Dickens, produced under Braham at the St. James's Theatre in 1836. On other accounts it was a mistake to unselve it. Mr. Santley gave with great effect the recitative and aria, "Riuscito sono alfin," from Hummel's *Matilda di Guisa*, the accompaniment to which was cleverly scored for orchestra by the late Alfred Mellon; and the lady and the two gentlemen combined in Beethoven's beautiful terzetto, "Tremate empie tremate."

CRYSTAL PALACE.

THE Saturday concerts, which were suspended during the Christmas holidays—no holidays for the members of the band—were resumed on the 18th ult., when two works, which had not been previously heard here, were brought forward. These were a concerto for violoncello, by Signor Piatti, and the ballet music from Auber's *Gustave III.*; on, *Le Bal Masqué*. As a composition, Signor Piatti's concerto (No. 2) is not interesting, but admirably served to display his unrivalled powers as an executant. Auber's sprightly ballet music, which was popular in London some forty years ago, formed a striking contrast to it. Dance music of so fresh and ingenious a character is quite worth reviving. Mendelssohn's "Trumpet" overture in C, a work of his boyhood, and the least striking of his concert overtures, together with Beethoven's symphony in C minor, No. 5, completed the orchestral selection. In addition to his concerto, Signor Piatti contributed a solo—an old-fashioned "Largo and Giga" by Veracini. Mme. Patey sang "L'Addio," an aria attributed to Mozart, but of doubtful authenticity, and a sentimental ballad by Mr. Sullivan; and Mr. W. Castle, a new-comer of no great pretension, came forward with the scena, "Oh! 'tis a glorious sight to see," from Weber's *Oberon*, and Molique's graceful song, "When the moon." The former, which was coarsely accompanied, seemed far beyond his means; in the latter he was more successful.

The following concert (the thirteenth of the winter series) commenced with a new overture, in D, by Mr. W. Shakespeare, a Mendelssohn Scholar of the Royal Academy of Music, who, with a view to qualifying himself as a vocalist, has for some time past pursued his studies in Italy. That he should have combined composition of the highest class of music with his vocal studies is as much to his credit as it is unusual for vocalists, many of the most successful of whom have never mastered even the rudiments of music. His overture, we are told, is his latest composition; that it was composed under the influence of an Italian sky may fairly be surmised from its clear and bright character. Gade's overture, "Im Hochland," was welcome as the work of a composer of whom both Mendelssohn and Schumann expressed the highest opinion, but who in England has not yet met with the recognition he deserves. It was a mistake, however, to advertise it as a "Scottish" overture, for there is not a trace of anything Scotch about it, or any evidence that it was even intended as a delineation of Scotch scenery. Mme. Norman-Néruda was heard to advantage in Spohr's violin concerto, "In modo di scena cantante" Op. 47—the eighth, and the most generally appreciated, of his fifteen works in this class. The symphony was Mendelssohn's "Reformation." The vocalists were Mlle. Nita Gaetano and Signor Foli. The former sang "Ah dolce guidami," from Donizetti's *Anna Bolena*, and "Batti, batti" (with violoncello obbligato, Mr. R. Reed), from Mozart's *Don Giovanni*; the latter gave (for the first time here) Mozart's fine concert scena, "Alcandro, lo confesso," and Meyerbeer's song, "The Monk;" and the two united in the duet, "Crudel! perche," from Mozart's *Nozze di Figaro*.

TONIC SOL-FA COLLEGE.

THE annual meetings of teachers and students of this method from all parts of the country were concluded on Friday, January 3rd, at the Literary Institute, Aldersgate Street. The proceedings lasted seven days, and twenty-seven papers were read and lectures given, besides musical performances. A large share of attention was given to the subject of voice cultivation. Mr. Behnke, of Birmingham, described his experiments with the laryngoscope, and explained the physical action of the glottis in the several registers of the voice. Papers were read by teachers on the training of the soprano, contralto, tenor, and bass voices respectively, after each of which, several voices of the class under consideration were examined before the audience, and their habits of voice were noted and criticised. These exercises were followed with great interest. Mr. Curwen gave a lecture each evening on the new teacher's certificate; and various teachers spoke on the new examinations in musical theory. A paper of statistics, read by Mr. J. S. Curwen, estimated the number of pupils learning the method every year at 315,000, the calculation being based on the sale of apparatus and books. The

number of elementary certificates granted was 86,000, and in six years Tonic Sol-fa pupils had taken two-thirds of the certificates in musical theory granted by Mr. Hullah at the Society of Arts. Mr. Curwen had himself issued 12,000 pages of music in the new notation, and other publishers nearly as much. There was hardly a colony or settlement in which Sol-fa was not being taught in some way or other, while the notation had been adapted to the Chinese, Arabic, Cingalese, Malagash, and Spanish languages, and books printed. The subject of congregational psalmody occupied a good deal of attention; and Mr. Evans, Music Instructor to the London School Board, opened a discussion on the progress of the method in schools, mentioning that all the 100 teachers under his direction preferred to use the Tonic Sol-fa method. Mr. W. G. M'Naught, of the Royal Academy of Music, gave an explanation of the sonata form, illustrated on the pianoforte by Mr. Rhodes, a fellow-student at the Academy, both gentlemen holding Tonic Sol-fa certificates. Mr. H. Fisher, of Blackpool, also gave a recital from Beethoven and Schumann, with analytical remarks. The closing concert included cho:uses for women's voices and for men's, songs, &c., finishing with the Hallelujah Chorus, in which the whole assembly joined with impressive effect. The session was one of the most fully attended and enthusiastic that has been held.

The third of Mr. Ridley Prentice's Monthly Popular Concerts at Brixton was chiefly noticeable for the production of Raff's trio in G major, Op. 112, which was most warmly received. The programme also included Mendelssohn's trio in C minor, two violin solos by Tartini, admirably played by Mr. Henry Holmes, who received an encore, and short piano solos of Paradies, Chopin, and Mendelssohn, played by Mr. Prentice. At the fourth concert were played Mozart's quartett in D (No. 7), Mendelssohn's D minor trio, Beethoven's Sonata "Appassionata," excellently rendered by Mr. Prentice, who received a hearty recall, Mendelssohn's Variations in D (Messrs. Prentice and Walter Pettit), and a violin solo by Bach, capially played by Mr. Alfred Burnett. The vocalists were Miss Adelaide Newton and Mrs. Hale.

The Brixton Choral Society gave a performance on the 13th ult., at the Angell Town Institution, of Mr. Cummings' cantata, *The Fairy Ring*, and Handel's *Acis and Galatea*. The principal vocalists announced were Miss Ellen Horne, Mr. W. H. Cummings, Mr. Albert Nelson, and Mr. Lawler; Mr. W. Lemare conducted. As we were prevented from attending the concert, we are unable to do more than chronicle the fact of the performance.

Musical Notes.

THE first concert of the "Wagner Society" is announced for the 10th inst. at the Hanover Square Rooms, under the direction of Mr. Dannreuther. The programme, which is entirely selected from Wagner's works, is of unusual interest, including the overture to *Tannhäuser*, the Prayer from *Rienzi*, a large selection from *Lohengrin*, the overture and the introduction to the third act of *Die Meistersinger von Nürnberg*, and the "Kaisermarsch." We feel sure that not only the admirers of Wagner, but the large number of musicians who feel curiosity with respect to his music, will be glad to avail themselves of the opportunity of hearing so large and varied a selection from his works.

THE Committee of the "Mendelssohn Scholarships Foundation" have issued an appeal to the public for further support, as the present state of their resources is insufficient to enable them fully to carry out the objects for which the scholarships were founded. From the interesting statement they have published, we learn that the scholarship was first established shortly after Mendelssohn's death—a grand performance of *Elijah* having been given at Exeter Hall on December 15th, 1848, on which occasion Mlle. Jenny Lind gave her gratuitous services in the principal soprano part. Three Mendelssohn scholars have up to the present time been elected—Mr. Arthur Sullivan (who was the first to obtain the honour), Mr. (now Dr.) C. S. Heap, of Birmingham, and Mr. William Shakespeare, the present scholar. These gentlemen have had the cost of a thorough musical education defrayed from the funds at the disposal of the committee, and it would be a source of much regret should it become necessary to discontinue the scholarships. We trust that the appeal for further assistance will meet with a liberal response. Donations or subscriptions should be sent to the honorary treasurer, R. Ruthven Pym, Esq., or to the honorary secretary, Otto Goldschmidt, Esq., 201, Regent Street.

In our last number we mentioned the performance of Handel's

Joshua by the Birmingham Amateur Harmonic Association. We have now lying before us the report of this society for the past year, from which it appears that, in addition to the oratorio just mentioned, performances have been given of Beethoven's *Mount of Olives*, Sullivan's *On Shore and Sea*, Hummel's seldom-heard *Mass in D*, and other smaller works. The society seems to be very flourishing, except in a pecuniary point of view. The report states that "as a commercial experiment the concerts cannot be regarded as a success." This is unfortunate, but by no means discreditable, or even surprising. The society aims chiefly at the advancement of art, and high art in this country seldom pays. Appended to the report is a list of music belonging to the association, which certainly possesses an excellent repertoire.

We have to announce the death, at his residence in London, of Mr. John Lodge Ellerton, the well-known amateur composer. Mr. Ellerton was born in the year 1807, and studied music in Rome under Terriani. The number of his compositions is something surprising; he was probably the most voluminous amateur composer ever known. His works include several Italian operas, an oratorio, *Paradise Lost*, Masses and motets, symphonies, overtures, about fifty string quartets, several quintets, trios, and sonatas, besides a host of smaller works, vocal and instrumental. His music is characterised by an easy and natural flow of melody, and by great clearness of form; indeed, but for the fact that he did not follow music as a profession, he should not be classed among amateurs.

A CORRESPONDENT of the *Musikalisches Wochenblatt* confirms the announcement of the *Dresden Journal* that certain admirers of Schumann's music, whose names have not transpired, have placed a sum of 30,000 thalers in the hands of Mme. Schumann for the establishment of a Schumann Foundation, with the addition of 1,000 thalers per annum for the advancement of her children.

THE same musical organ states that it is in contemplation to hold a grand Schumann festival at Bonn during the ensuing summer, with the view to raise a fund for the erection of a monument to the memory of this deceased master.

TO CORRESPONDENTS.

W. W.—We have unfortunately no *complete* list by us; but you can obtain the whole of the pieces together in one of the recent volumes of the Peters Edition.

X. Y. Z.—We cannot answer your questions, as you have omitted to give either name or address. Our rule as to anonymous letters is inflexible.

F. L.—We are not aware that any instruction-book for the instrument you name is published; but any player on the piano or harmonium can manage it without difficulty.

J. G. H.—The best edition is that published at Leipzig by Kistner of the first set (Op. 10), and by Breitkopf and Härtel of the second set (Op. 25). Any of the works issued by the German publishers can be obtained of Messrs. Augener.

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